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Pull up to the jam!



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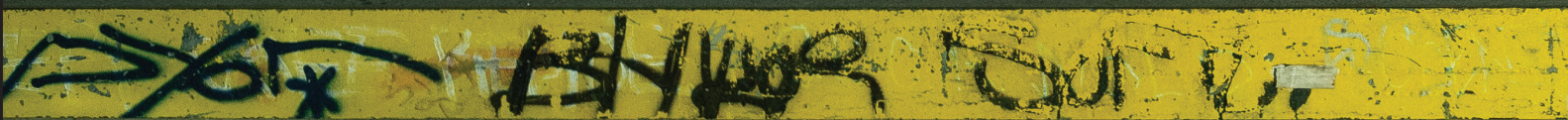
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Felix Schmitt & Tom Grieseler
69ers



Interview & Photography

Joel Larsson

Article Editing

Kevin Franzén

Jake Chapman





Where are you guys from, and for long have you been training? How did 69ers come about?

“Yo, we are Tom Grieseler (27) and Felix Schmitt (26), better known as 69ers. We live in Germany, Mülheim Ruhr specifically, and both of us have been training for roughly 11 years. Back in the day we met at a local gym and started training parkour with a bigger group of friends (MHPKG). Early on we had the desire to create some videos and projects while training with one another more and more. Some friends joked about our similarity and duo sessions and how much time we spend together apart from training. One friend gave us shit for that and came up with the “insult” 69ers— that’s pretty much how the name came

about. We came up with the idea to start producing duo projects under the name around 2018.

How is your day to day life? Do you have any side projects or hobbies outside of parkour?

(Tom): I’m working part time for our town’s local council, where my job is to organize events and classes in urban sports, such as skateboarding, dancing, or parkour. Besides that I teach a bit of parkour myself. Outside of parkour I’m really into film photography and film making. I always carry a camera with me and most of the time I’m working on some kind of photography project.



(Felix): Right now I'm about to start my own business as a personal trainer. Focusing on pain relief and movement optimization. So when I'm not moving outside, I'm really into health, nutrition, movement and human research of all kinds! I'm also still teaching parkour classes for kids regularly.

What's your process like when shooting for a video? Do you have a vision/plan or just start shooting?

When it comes to filming for a video project it mostly starts out with a particular idea. Then we sit together and try to develop a specific concept. We shake hands to fully commit to the project. After that we create a list of spots and movements we want to

experiment with. We don't try to tick off the list by order – we often just go by our daily feelings and try to create something. We also try to balance our daily training and filming for projects so we don't get over-stimulated by the process of creating something big. Meanwhile, we also love to just go out without any camera gear and enjoy the daily small movements.

You've got a very unique way of capturing your movement with angles that are simple yet unique and captures the movement beautifully - how did you develop this style? What's most important to you when shooting parkour?

We always loved the filming part as much as the movement

part when it comes to capturing our stuff. Both parts need to be perfect, to satisfy our idea of a good clip. Over time we experimented a lot with different equipment, angles and filming styles and somehow developed our style and perfected it in our own way. We never really cared about making our jumps look big. We like to showcase the unique connection between our movement ideas related to the spot. Often the small details are way more important for us than the big movements. Generally aesthetics and style are the most important for us when it comes to creating a video piece.

“When your expectations don’t meet reality you have to be open to change plans completely”

What’s your editing process like?

(Tom): An edit always starts with the music for me, even before we got the clips. I’m really into all kinds of music and I always try to find something unique that inspires me. That’s probably the most time consuming part of the edit. Once I’ve found fitting tracks I can see the final edit in front of my inner eye. Then I start the edit and try to convert the idea into reality. Of course it doesn’t always go to plan but I think reacting and adapting in such situations are a very important part of the edit. When your expectations don’t meet reality you have to be open to change plans completely. I am trying to create a unique feeling with the edit on every new video.

What is Mülheim like in terms of parkour spots, and what’s it like as a city?

We grew up in Mülheim, a small city with a river running through it. There are a lot of bigger cities right next to it. We don’t have a lot of big spots but we have plenty of sidewalk challenges and smaller spots – maybe it’s because we have a really small city center and most of the people are spread around it. We got tons of smaller residential areas. There is a perfect mix between urban environments and nature.

What was your idea behind the “GRAVELPIT” project? For how long was it in the works? It seems like the spots are sort of limited, but that you’re definitely making the best of it— is that accurate?

We are always looking for video concepts that represent our training style and the environment we live in. After our first concept video, “WOODMOOD,” we were looking for another concept that limits us to be even more creative in our space. Since we have way too many playgrounds and other non-spots with gravel, the idea of “GRAVELPIT” was kind of obvious for us. We limited ourselves even more and tried to film as many clips as possible at non-playground spots because we didn’t like the vibe of only playground clips. We scouted, filmed and edited the whole project in about a year. Definitely our biggest project to date. The area we grew up in and where we trained for most of our lives has shaped our movement a lot, since we didn’t really have big or obvious parkour spots. This limitation transferred into our vision to create a meaningful video project.

You released your first t-shirt a while back, how was the process making it?



The idea of releasing a clothing piece was in our minds for quite a while, but the video projects and daily life always got in the way. The beginning of the shirt project was a bit of a struggle because we didn’t have any experience in designing or printing at all. The goal was to create the design by ourselves. After the thinking process and getting to know the steps behind a clothing launch we managed to release the shirts at the end of 2022. After finishing the filming for “GRAVELPIT,” we decided to connect the design with the video project. The topographic map in the backprint was heavily inspired by the endless scouting we did



for GP. One of the coordinates represents the locations where we agreed to commit to the project and the other one is the spot where we filmed the last clip. At this point we don't have any specific plans for releasing another clothing piece, but we do have some ideas to work with - hopefully starting soon. Since the release of the TOPO shirt we definitely learned a lot about the approach of releasing a garment. There are a lot of improvements to make for sure.

What's next for 69ers?

Next up on the list is filming a big concept video and we already

got some clips in the bag. This will be the biggest one yet and should be released by the end of this year. This year we also started a small Instagram series called "ISO." The goal is to release one video a month about a tradition we started in 2021 – coming next year on YouTube. We really like the direction we are going right now and are keen to create more meaningful projects, connect with the community and inspire as many people as possible. Much love to each and everyone of you who supports the stuff we do!

- Felix Schmitt & Tom Grieseler

WALKING
WALKING

WALKING



Interview & Photography

Joel Larsson

Article Editing

Kevin Franzén

Jake Chapman

What is Matttma?

Matthias Mayer (M): “I would say Matttma is mainly a clothing brand, but it originally started out as a uni-project for my final thesis. I made a design and put it on a t-shirt for the end-presentation. That’s officially the start, but it really started in 2019, when Lisa also started to get interested in designing and started to draw more. That was actually the time where we started pushing it. Before that, I just had the “tree shirt,” which I sold online. But it wasn’t really a thing.

People tend to think “Matttma” is my name, and while it used to be my handle on Instagram, I just really like the word. I had to make a logo for my bachelors presentation, the same presentation as the “tree shirt.” I chose the word Matttma, not knowing later we would make a much bigger thing out of it. That’s how our name came to be.

Lisa Eckert (L): It just randomly got bigger. I don’t know. We started out with 3 shirts, then we made another 5, then 2. We never really said that we’re going to make a thing out of it. It just happened.

What is the main direction Matttma is headed in?

L: Obviously clothing, but we are also working on a lot of videos. Not as much as we would like to I guess, but as much as we can. We made the Jam-Calendar, which is us trying to give back to the community, as much as we can through our website at least. Additionally we are also hosting our third edition of the “Munich is Burning Jam,” which is taking place 15-16th of July.

M: For the direction of the clothing brand. I have pretty clear ideas of what kind of artwork-style I would like. I would also like for the whole presentation to be homogeneous. From the website, the photography, to maybe even the video content.

As an example, I really don’t like the product photos we take. They’re not bad, but they have nothing to do with the artwork. The issue is that we don’t really have time to consider photography concepts, spots, and so on. In terms of our priority list, it’s at the bottom. But in the future, bit by bit, I think it will get more and more into “one picture.”

L: Perhaps we can outsource some things in the future, so we can focus on the “concepts.” I mean that would be the goal. To be able to offer jobs to others within the community.



M: I’m not sure if it’s interesting, but a lot of work behind the clothing is pretty repetitive stuff, like folding T-shirts, or sewing 500 labels for 3 days straight. There are a lot of these non-creative tasks, which we could outsource.

What are your priorities when making your clothing?

L: I think our priority when making clothing is always the artwork. We don’t want to just make a shirt, and then throw something on there. We’d much rather start with the idea of the design, then make the design. Sometimes it can take several



months to finish, and sometimes we simply end up scrapping it. It will always be about the artwork.

In addition to that, we also have this agreement that we will keep creating our products in a sustainable way. If we had an idea that is only possible in a non-sustainable way, we wouldn't make it. It's less of a priority and more of a rule. For us, it's not an option if it isn't sustainable.

M: In the past we made the mistake of thinking we have to release our products like all other clothing brands. We came

into it, thinking we had to design for every seasonal drop. In the end, we made too many things that we were only 60% happy with. After realizing this, we now work differently.

What are the biggest obstacles with running Matttma?

L: Taking a break, or not letting myself get stressed out is probably the biggest challenge for me. I could work 24/7 on this project and there would still be things to do. There is so much to do. You kind of have to tell yourself "okay, now I'm done working," and that's really hard. I'm definitely the worst

one out of us when it comes to this. I always have this feeling of, “this needs to be done now, or this video has to be done now.”

Outsourcing stuff is also a big challenge. We figured that if we gave anyone the smallest little thing to do, they wouldn’t do it as well as us. Just because it’s our little baby, our little thing. For example, a task as simple as putting stickers on the chalk boxes. Obviously you have to place them in the middle. I’ll place them perfectly in the middle, but if a friend does it, it will always be a bit off. It’s really really hard to give tasks away.

M: Which is understandable. If I were to work on someone else’s project, it’s very likely I wouldn’t be as much of a perfectionist about it. We would have to give someone the task of packing boxes, or something really simple. The issue is that we don’t always have a lot of boxes to ship. It’s not like we can offer someone any stable income. It would rather be us talking to some friends and going “Yo! We’ll give you €50 and you’ll pack our boxes.” Something along those lines.

L: I think it can work like that in the beginning. Friends get some money and we get some help. Getting a proper employee now, with these monthly expenses, could ruin the project. I think if you’re already worried about your own income, you don’t want another person to depend on you.

M: Another problem is of course the number of items we can produce. We would like to produce all kinds of clothing, like pants, shorts and button up shirts. But the problem with the sustainable clothing industry, or at least the factories we produce with, is that they always have a high minimum order quantity. It’s too risky for us to come up with a crazy idea and make 250 units of it.

L: And since we work sustainably, the amount of factories we can work with is heavily reduced. That’s why so far we’ve only worked with shirt types that already exist. That way we can order smaller quantities as well.

M: Even though we’re very happy with the 2-3 shirt types we have, it’s crazy that out of the entire clothing industry, the sustainable market is such a small fraction of it.

Tell us about your new drop!

L: Our new drop kind of started out as a gag. We wanted to make some kind of street climber/ climbing bundle. We thought about producing 10 brushes and putting our name on it, or making a chalk box. We even thought about releasing a grip tape, but ultimately decided not to. We found out it’s nearly impossible to find vegan brushes, since they’re all made with pig-hair.

So we ended up having to produce 280 pieces of vegan brushes. We were quite skeptical about it. I mean we weren’t even sure we would sell 10 of them, and now we had to commit to 280 brushes. I guess that’s a perfect example of how much harder it can be to try to be sustainable, or vegan. You can order 10 normal brushes, or 280 vegan ones.

And you guys have your brushes in climbing gyms as well right?

L: Yeah that kind of happened randomly. We found out climbers really liked our “hands shirt”, so we thought maybe we could start selling it in climbing gyms. It actually made it less scary for us to commit to the boulder brushes, since we knew some people in the gyms would most likely buy them.

Where do you draw inspiration from?

M: For me inspiration comes pretty randomly. For example, I can like a certain color and so I’ll make something with that color. Sometimes it’s even just a feeling. I usually want to have some kind of disorientation. A design where you don’t really know what is up or down.

L: More like a surreality I guess.

M: Yeah. The goal is to bring out the surrealness of things. If you think about it, everything is sort of surreal. I mean, you’re here, whatever that is, and you have problems you have to deal with throughout your life. You could say life is like a trippy staircase. That feeling concentrated into paintings would be my description of our work. For example, our sweater “trippy city,” is pretty much an exact description of this feeling.





L: I made my first shirt in 2019, and since then my process of doing art has developed so much. I've learnt so much throughout the last 4 years, so everything I make now is very different from when I started. I've gone through different phases of art. At first it was drawings and calligraphy, then it was water-colors, linocut, and the list just goes on and on. I can't pinpoint my inspirations to one single thing.

M: To sum it up, our inspiration can come from anything, but it's usually based in surrealness. I guess designing is similar to parkour. You do one thing you like at the spot, and from there you find more things you like. It's a natural progression.

What are your plans for the future? Also, where do you see yourselves going personally?

L: I basically know what I will do every week until October because there's so many projects and jams that I'm involved in. I'm also part of this big women's video that Renae Dambly and Lisa Schneider are planning right now. It's a 3-4 week project, pretty much all of September. I'm really looking forward to it.

And another big thing that we are doing, is filming a big Munich project the whole of May. Not in the sense of filming the community and random sessions, but more like a banger

featuring just the finest of lines. It's a huge project we have been wanting to do for some time. We want to get more than one filmer involved as well. It's a proper project!

One of my goals with the video, is to make proper advertisement for it throughout the filming process. Usually when we drop a video, nobody knows about it because we didn't put in any effort in building up hype before. I feel like other people are so good at that. Making pictures, posting while filming, etc. But we never want to build up pressure on ourselves, so we always keep it chill. I don't know, I really want to make a proper thing out of the Munich project.

M: Our goal is to crack 3000 views. 3000 views this time. (laughs)

L: No, I think it's gonna be such a good video.

M: Yeah, I hope, but saying this builds up pressure. So I'm gonna say it's probably gonna be mediocre.

L: But imagine all the good people, like Janins always comes up with something sick.

M: I believe it's gonna be maximum mediocre! (laughs)



Interviewed & Shot by Joel Larsson

Lisa Eckert





Chalk box & Vegan Brush

www.matttma.de/en



Bastian Dratva

Prague, Czech Republic





Interview & Photography
Joel Larsson
Article Editing
Kévin Franzén
Jake Chapman

Where are you from, and what's your experience growing up and training there?

"I am from Slovakia. It's a small country in the middle of Europe, I have to say the place where I grew up is quiet and chill, with almost nothing happening there, and I wouldn't be who I am now without this place. My environment affected everything when I look back on it. I never had proper spots for parkour so I have to use what I have. It was mainly about ground movement and small jumps with no big height and it pushed me to create more because you can get bored very easily. Also it was a big motivation for me - knowing that not many people here do parkour and freerunning, I always wanted to travel the world and achieve something to show everybody that the environment you're training in doesn't matter.

For how long have you been training parkour and other movement arts?

I have been training parkour from the time I was eleven years old, so it's almost twelve years of training now. Before, I was doing many sports to find myself, and it was mainly organized sports in the beginning, because my sister was an athlete. She always pushed me towards movement and her main discipline was high jump, so she taught me as well, and that's the reason why most of my tricks are from one leg. After organized sports I tried many street sports like skateboarding, BMX, streetball and eventually I ended up here with parkour.

What do you do outside of training, and what does your daily life look like?

I move everyday, so when I am not doing parkour I always want to replace it with something useful. So I do a lot of working out, reading books, hand-standing is always fun and I love it, making photos and of course a lot of rest time.

What do you love about parkour?

The most fun part of parkour is definitely exploring. I was always fascinated how it's fuckin' possible to come up with something new all the time, something which opens possibilities in your head. I love it because I can feel that point when you break through a wall in your mind with just a small new movement which you just explored, and suddenly

you can see so much more behind this wall and your understanding of movement is growing. It's the most satisfying feeling.

What does your usual training session look like?

I'll meet with my friend. We'll usually just chill before we start warming up, then we start playing with shit and basically that's all. Just creating and having fun.

How did you develop your style & how is it important to you? Have you gone through different "phases" of style?

As I said, I was always amazed by new movements which I had never seen before, and also with special movement styles of individual athletes, some of them were different from me and their style was just incredible. I realized this is that spark which I appreciate the most, originality and an authentic way to express the movement.

In the beginning you have to copy to discover but when you explore for longer you can create your own way because you got the moves and your style is developing as you discover yourself.

Do you have any dream tricks, movements, or combinations?

I don't have any dream tricks. I write my trick ideas in my notes and I have to say there are already more than 200 moves and combinations which I have never seen before but none of them are a dream. The dream is to keep creating.

What's next for you?

Going with the flow mainly, because flow doin me a favor almost all the time! I want to keep myself healthy, happy, loved, and on the way work on Feztmind to support our little community here.

When did you start Feztmind and how did it come about? Who's a part of the crew?

I don't even know exactly but it was around 5 years ago and the name FEZTMIND is created from two words, FEST which is a word we use in our part of country and it means something special, we

replaced S for Z (because green is zelena in our country) and MIND; so together it's a special way of growing and doing things. We have six members: Me, Lukáš Diviš, Shader, David Špirec, Michal Sopúch, and Jakub Hromadník. If you ask why you always see just me and Lukas at the jams that's because others are too young, too far away, or too broke! It's hard to meet together but we want to fix this to work on some upcoming projects.

Why do y'all carry the vibe that you are and how does it matter to you? In what ways do you like to express yourselves?

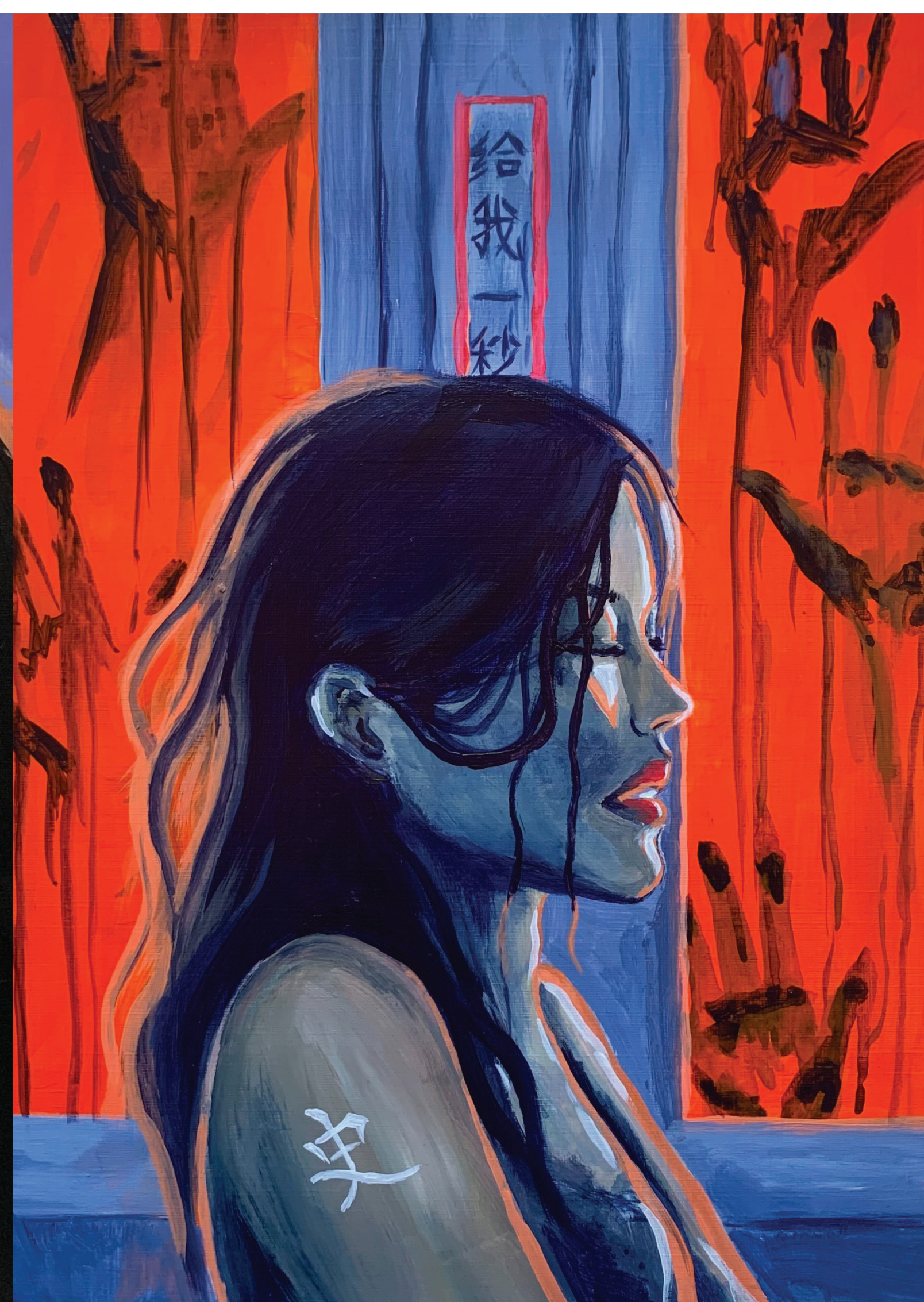
I love to wear street style clothing, loose tees, baggy pants but I also love to feel a kind of tropical mindset which allows you to be nice to everybody and spread your best energy. So If i have to describe my vibe which I love the most by two words it would be STREET ISLAND. Style with peace. It's a main topic for me.

What's next for Feztmind?

Now we are saving some clips for a big video project from our country. Nobody here has ever done this before, so we will. We're working on hoodies and other new pieces of clothing, also we want to make a few jams across our country to spread that real community vibe."









Written by
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Hazal Nehir

Written by: Hazal
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Can you describe your current injury and the rehabilitation process you are undergoing? What is the biggest challenge for you, and how does it affect your daily life?

Eight months ago I had a fall while filming for Capstone's "SWARM" video, in Prague. I dislocated my elbow and tore my ligaments. I've had 2 surgeries, and at the moment my elbow is still recovering. It's not fully back, but the recovery is going well. I've been doing exercises almost every day. Since I haven't been able to use my arm for such a long time, it's obviously taking a lot of time to bring the muscles back, increase the elbow's mobility, and fully recover the ligaments. During the fall my wrists also took some really heavy impact and they don't feel good at all right now. I'm trying to turn them 90 degrees and I can't get them even close. It is affecting my training a lot, mentally and physically. Sometimes it will start hurting randomly during the day.

A couple of weeks ago I had a treatment in the Red Bull Athlete Performance Center, where I got an MRI for my wrist. I found out that I have a really big bone edema in my wrist, which means I have fluid inside of the bones. The doctor wasn't sure why I still have that much bone edema, since it has been quite some time since I got injured. I've been working on my wrist mobility for the last 5-6 months to be able to bring it back to normal. Now I've been told to stop forcing it. I'm so confused about what to do at the moment. It's hard not to have any time frame for recovery ahead of me.

In your time spent recovering, have you found that there are any benefits that you didn't expect? What has been the most positive aspect of taking time to recover?

There are some positive sides of being injured as well. I'm not saying this to make myself, or anyone else, feel good about injuries. Injuries suck! But during my recovery time, I've learnt how to slow down and enjoy the small things. Like holding a glass, wearing socks, or tying shoes. At one point I had a hard time doing these sorts of things. I've felt grateful just being able to go out for a walk. Most importantly, I have started to learn how to not identify myself with parkour. It's still really hard not to, but I'm working on it.

How do you manage the frustration and mental challenges that come along with being injured and unable to train at your usual level?

I've been frustrated so many times. I've been pissed and sad because I haven't been able to train at the level I want to. I suppose it's normal to have bad days, but it's important to stop and think about what you've gone through. I had days where I was not even able to get out of my own bed. I realized I've had high expectations on my training before being fully recovered. Hard not to though. However, this mindset hasn't helped me at all. Often I would just end up disappointing myself. I've learnt to lower my expectations and just go out jumping to have fun, and not worry about doing any hard challenges.

How has this injury affected your professional career within parkour? Have you lost out on any job opportunities during

your recovery time, and how do you continue to generate an income without being able to fully physically perform?

To be honest, being an injured professional athlete is not easy. It comes with a lot of stress. Not only because of recovery, but also because making money becomes a challenge. I haven't lost out on so many job opportunities, because I don't even get that many jobs. My Visa-application to England was more of an issue than my injury. During that time I did not make any money. Luckily I'm in a very fortunate position thanks to Red Bull, and I had some savings to help me survive. This injury has helped me realize, trying to make money through parkour is harder than it looks and I guess it is not something I want to rely on. That's why I've started making podcasts and youtube videos. I want to keep doing parkour because I enjoy it, not because I need money.

How do you balance your desire to return to training quickly with the need to ensure a full recovery? What factors do you consider while making your decisions?

I want to be back doing parkour fully. But at the moment I still have some more recovery to do. It's frustrating, but I trust the process. I don't have a time frame, I just know it will happen one day. Maybe in a couple of months, maybe in a couple of years. I just know I will be back stronger. I consider physical and mental health to be the most important thing in our lives, and my priority is to fully recover. The good thing with parkour is that there are so many moves and styles you can still do while being injured. It is all about feeling comfortable and working through the challenges smartly. Now is the best time to adapt my training style. I started enjoying going to the gym and training my flips more.



A woman with dark hair, wearing a blue Red Bull cap, a grey quilted vest over a white t-shirt, and dark cargo pants, stands in front of a light-colored concrete wall. The wall features several rectangular openings and small circular indentations. She has her hands clasped in front of her and is looking upwards and to the right. The scene is brightly lit, suggesting daytime.

“Hazal’s experience is a brutal reality that faces many athletes, especially those who rely on parkour for their income. Grappling with injury, complications from surgeries or healing problems, these things can be completely demoralizing, but Hazal’s outlook on her time spent healing is inspirational. Hazal adjusts and acclimates to her situation gracefully, and reminds all of us that she has a resilience of spirit that is profoundly true to parkour.”

- Jake Chapman



"For me, one of the most memorable videos from the 2010's, is the 2014 video "Street Media - Europe Parkour". Its mixture of grand cinematography and newstyle movement really stood out to me at the time. These features, combined with the memorable soundtrack, nicely melded together into a video I still look back on, 9 years later. 13 years after founding their youtube channel, Street media is still active today. Just a few weeks ago, they held their very first event, the "Street Media Social", in Sheffield, UK."

- Kevin Franzén

Written by

Noah Harwood

Article Editing

Kevin Franzén

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What, and who, is Street Media?

Street Media was originally a YouTube channel made back in 2010 by myself and the other 6 original SM members. These were: Noah Harwood, Matt Hart, George Burdell, Joe Obrien, Sam Petz, James Holbrook and James Parrish. We all came from Derby and Nottingham in the UK where there isn't a lot going on, so we came together every weekend or more to train and create silly little videos at first.

As the years passed, individuals within the team started to break off, either through injury, through their careers, or even through moving countries entirely! Since then, 3 original members have

remained; myself, Joe, and James Holbrook. We have added a few very talented people into the brand, who we've been great friends with over the years through Parkour, and we are really excited about the future with the new crew. Much of our focus has lately been less on video content, and more on producing clothing and accessories that perfectly match our tastes and needs, inside and outside of Parkour. However we have a few video projects lined up also, which is something we are very excited about!

What inspires you when designing clothing?

When we are creating a new item or collection, we usually



already have an exact idea on what we want to create. We take a lot of inspiration from music, anime, street art, typography, archaeology, vehicles, history, politics, pretty much everything hahaha! As we naturally train in the center of Sheffield, a highly artistic yet industrial city center, we consistently find ourselves in a mix of brutalist architecture, green space, nature, concrete and metal, something that I enjoy taking photos of.

Tinloi and I now live together so we are always communicating new ideas whether it's for a print design, a custom piece, or other things.

Tell us about your process, from idea to finished product on

your website. What sort of work goes into these garments, and how long can it take?

From start to finish it can take anywhere between a couple of weeks to something like a year! Depending on the complexity of the item or collection we are trying to release, it could take some time to get the product to a point that satisfies us. One of the hardest things to do is please everyone in SM!

I'm head of the design aspects, whether it's through graphic design, photography, typography or otherwise. I also lead the manufacturing process with our factories in Asia, which can



sometimes be hit with heavy delays whether it's through shipment errors, waiting times, customs clearance, or otherwise. As we are all quite perfectionists, when designing a product, and due to the fact that we mostly all live away from each other, there is a lot of sending designs back and forth in group chats until everyone is happy. Another big delay is the fact we all work day jobs too! Gotta pay the bills somehow.

The team behind street media has undergone a lot of change since its origin. Do you feel like the team is stronger now, and if so why?

The team has changed a lot over the years and I like to think of it as it has all led up to this point! I feel extremely positive that we now have all the right people involved in the brand to run it into the future. With people like Rachel, Lisa, Elise, Charlie, Tinloi and Adam involved, we have a big diversity yet similarity in taste, preference and style, which so far has helped us develop what we do into something even better. I have so much love for the new crew and can't wait to see what the future holds!

Where do you want to take the brand? What are some of your long-term goals?

As you might know we recently ran our first event in Sheffield - the STREETMEDIA Social v1. The event consisted of a parkour gathering, an informal competition with cash prizes, an independent brand pop up shop day with multiple brands attending, and an afterparty worthy of a festival. This was a great success with a huge turnout and has inspired us to run these consistently! We strongly believe that Parkour has a unique fashion style, from leg wear, to footwear, to hoodies and accessories.

This is something that we really want to promote to the outer world in order to grow as an industry so people involved with Parkour might be able to make a living through it one day!

Other than that, we are executing a plan for consistent clothing drops, including an annual collection as well as other smaller drops. We are also planning a few videos with the full new team which is long overdue! A long term goal for myself is to open an independent clothing store and online fulfillment center here in Sheffield, selling clothing footwear and accessories from selected brands with a heavy focus on urban utility, durability, and the modern Parkour fashion sense.

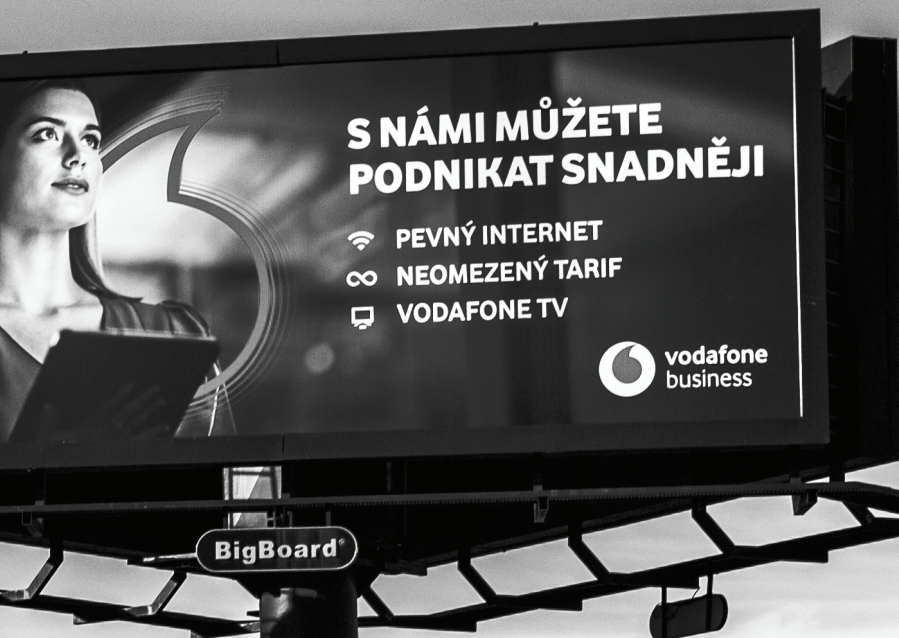
Also, it would be cool to get into the KIPA mag one day :')



Lola Roy - Vltavska, Prague



Shot by Matteo Cassina



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I'm Lola. I'm a 18-year-old parkour athlete from Besançon, a small city in the east of France. I got into parkour in 2018, after doing judo for several years. I felt like I needed a change. I became inspired by the big jumps and roof gaps that I saw in parkour videos on YouTube, and I wanted to try and become like those people. I found a parkour association near me, and the people there were lovely. They're now my best friends.

In the past year I feel like I've really grown into my parkour style, and I've felt so welcomed by the community. It's been amazing, and I'm incredibly grateful for the opportunities that have come my way. It's been a huge motivation for me, and I've started to think that maybe I could do parkour for a living.

My mentality has developed a lot through my training. In the beginning, I had a good physi-

cal base, but not so much a mental one. It was only last year, with one specific roof gap that everything changed. It took me over an hour to commit to the jump, and it was terrifying. However, it helped me a lot mentally. After that, I gained a lot of confidence, and today I want to continue to push myself. At the moment I'm also trying to become more versatile (line, flips, etc), but I love big jumps and I want to keep doing them.

My main driving force behind my training is to push my physical and technical limits. I want to keep improving and become better at what I do. In the future, I would really like to make a living off parkour, and possibly even get into stunts. Next year, I'm going to spend 6 months in London to see if there are more opportunities there.

More jumps are to come!
- Lola Roy





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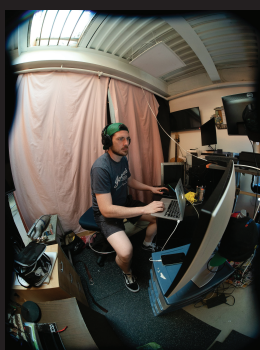
Josh Dohy

“The Movement is the weekly news for parkour enthusiasts led by the charisma machine Josh Dohy. Mere episodes into the series Josh captured our attention with his witty commentary, infectious humor, and his soothsayer-esque awareness of the small corners of the community.

The show has since become a well loved staple of weekly (sometimes bi-weekly) parkour content consumption, and a feature on The Movement is about as close as one can come to “making it” in terms of community appreciation. I had the pleasure of meeting Josh to discuss The Movement, and as he sat across from me in his aptly titled “penis head hat” I knew this interview would be especially entertaining. “

- Jake Chapman

The Movement



Me: Hey it's an honor to meet you man! I'm so stoked on The Movement, it's so much fun to watch.

Josh: It's an honor to be chosen for an interview! Thank you so much man, it's honestly so fun to make the show. It's such a strong mix of all of the things that I enjoy, it just feels right to me.

Me: The Movement stands on the shoulders of giants like The Flow Show. What inspired you to fill the "weekly recap" gap in the community?

Josh: I have wanted to fill that gap for a while, because I really enjoyed The Flow Show, I loved Giles Compiles, I loved how they would bring athletes from around the globe into the spotlight. Some were lesser known at the time, and Giles seemingly had such a deep pool of athletes to pull from. Immediately you would want to check them out. I've always felt like that's something I would like to do. I chilled on the idea for a while, and just let life do its thing. Then maybe three or four months ago I was meditating, and then a fully fleshed-out idea of The Movement just came to me. Just all at once, here's how you do it, here's every single piece of it. I dropped out of my acting class, I quit a bunch of stuff and decided to focus my effort into the show. I have this podcast studio that's available to me because I worked in podcasting for a little bit. My homie Jordan, who is my producer, he sets the whole thing up for me, syncs the footage up and sends it over to me, he does so much. Why wouldn't I do this with all the tools I have available?

Me: It sounds like you've up-ended aspects of your life. Can you talk more about what you gave up to make this happen?

Josh: So I had been doing this acting class for about a year and a half. It was a really good developmental class where you're constantly being challenged, and there were areas of growth that I'd been banging my head against for a while. I'd been feeling frustrated with it, and at the same time the class took up so much focus that I wasn't making enough time for personal projects. So I decided, enough with this class, I want to focus on something where I'm the writer, director, and actor, something I'm more passionate about. It's something that I've created. I didn't really create the weekly wrap-up, but it's my own take on it for sure. You had The Flow Show and Giles Compiles, which were more formulaic, brought to you by a familiar face, but I felt like there was some unused potential there. For example, you get something like Thrasher's Skate Line, which is basically The Flow Show but it's only four minutes, and it's fucking funny!

Me: You're totally right, it's a known fact that we're fucking goofy as a community. It totally fits.

Josh: Yeah, half of our moves are jokes hahaha. Why would we present ourselves to ourselves in such a serious way when we know that parkour is such a silly joyful thing?

Me: I love that. Can you take me through the weekly workload?

Josh: I'll spend either a week or if I've totally procrastinated I'll spend a whole night picking a few videos that came out throughout the week, or a little longer back if they deserved some shine. I'll make a directory of those. I'll compile four to seven videos, and just write down what comes to mind when

I'm watching them. Normally it's like weird observational crap. You can see the moves, I don't need to say, "This guy is doing this, this, this." These jokes just come to me, and it feels almost like I'm watching parkour videos with you, and riffing off of what we're seeing. I'll take those jokes and make a whole script. I take the script to the studio, where Jordan sets up the cameras, monitors, microphone, everything. I sit down and record it for an hour or so. It's never been perfect. Hahaha there are some days where one line takes six tries. I just have to say shit over and over, and there's a lot to cut out. I'll watch the videos with my homies in the studio, then after that Jordan will send me the footage. I watch the whole thing and start cutting shit I could get canceled for, shit that's not funny, etc. I'll cut it into something that makes sense. After that I put it into a reels or TikTok format. And then I find all of my graphics and videos, and sometimes I'll message people and ask for funny pictures of them. I always want to use my connections in the community to deliver the best show I can, so if I'm talking about Jason Paul, for example, of course I want to get a picture of his ass or something.

Me: Classic Jason Paul ass, I get you.

Josh: Exactly! Silly shit like that. After that, I add captions, and I have to go through and edit the transcript because auto-generated captions get it wrong like 15% of the time. Then I post it, chop it into clips, and that's "This week's The Movement!" Which comes out every week and a half, two weeks hahaha.

Me: That's a lot of work for two people to make a weekly show.

Josh: Seriously, Jordan is working for free right now! He just does all this shit for nothing. It's his studio where he produces podcasts. I worked with them for about a year and a half, shooting at this bar in downtown Vancouver. Eventually he got this studio, and since I worked for cheap and sometimes free, he's doing me a favor until I can start paying him for the help. He's an incredible asset.

Me: The show comes across as very genuine, it doesn't seem super rehearsed. I was wondering how much of the show, if any, is improvised?

Josh: More recently I would say that probably a quarter of the show is improvised. I'll read what's on the page, and if anything comes to mind I'll say that. Other than that, it's just me using my training in acting to make it sound as though I'm saying these things for the first time. I try not to say anything the same way twice, which is how I like to work as an artist. It's boring as fuck to do something the same way over and over again, so it's nice to mix things up, and then bob's your uncle.

Me: What's been the most challenging vs. the most gratifying aspects of creating the show each week?

Josh: The challenge is the time spent editing. I probably spent eight hours editing. That's the biggest challenge and the biggest obstacle towards continuing the show, which I very much want to do. Eventually I'm going to start a Patreon and start being able to pay my crew and hire a friend of mine as an editor so that we can weather any of the bumps that inevitably come up. The editing is really the most difficult part, because the show thrives on good editing. I want to show you clearly and concisely what I'm talking about, and clown on it simultaneously.

The most gratifying part is the community's reception of the show. I feel really connected to the community, I feel connected to the big players and people making the cool videos, and to see them receive it so well and the shares it gets is really amazing. On the one hand it can be like, "Look at these numbers!" But on the other hand, this is a show that is not made for the algorithm. It's made specifically for the community and the algorithm of our community, or their reception, has made it shareable. Seeing that people love the humor and the show is the most gratifying thing. It feels like I'm giving something to the community that's utilizing all of my talents and it feels like giving back on an almost spiritual level. The community made me. I would be a completely different person on a molecular level if not for parkour. Parkour took me to acting and comedy, parkour taught me that you get things through trial and progression, all the things you've heard a million times. Parkour values that I've internalized have made me who I am, and now I want to channel that effort back into the community to help it grow and prosper.

At the time of publishing, Josh Dohy's Patreon has been announced. Go support his efforts at patreon.com/JoshDohy.

Me: Well said man. You touched on acting and comedy, does "The Movement" scratch your itch for performance?

Josh: Ooh, it does... but I'm always looking for more. The performer itch is one that can never ever be satisfied. Like say in acting you book a big part, as soon as that's over you're wondering what's next. In stand up comedy you're only as good as your last set. With The Movement, it's like, maybe I could be doing two Movements a week. It satisfies the itch to have my own personal project. The Movement is something I can be proud of as a personal project. I had a show that I did for an entire year, called Get Up with Josh Dohy, which was literally me sitting in front of a camera, talking about nothing. Just full on fucking free-associating. I just wanted to see if I could actually make a show about nothing for an entire year, an episode a week. There was something not gratifying about it, because there wasn't enough of my passion behind it. I was just kind of wandering. But The Movement is satisfying in the sense that there are so many aspects of myself represented. I get to celebrate my love for parkour, I get to laugh and tell jokes, I get to use my acting to present myself. I love getting to design the show, I love the creative control that I have. It scratches the need for the personal project.

Me: Have you ever considered taking The Movement, on the road and performing live from an event?

Josh: Yes! I would love to do that! The catch is that I would have to polish my act, which saying it out loud is like "Oh no I have to practice." Just like I practice for parkour dummy hahaha. I want to do that. I would love to make an entirely separate parkour interview series that's looser or sillier. The



parkour podcast scene is where the wrap up show was a while ago. Like yes they exist, but there's so much untapped potential. It's like a sapling that just burst from the ground, but it has so much time to grow into its own tree, and we don't even know what kind of tree it is yet!

Me: You're absolutely right, we have like six podcasts and the only regular series is Storrer's.

Josh: Haha yeah! And even then, I don't have enough of these goddamn episodes! I love listening to those guys talk. Their content is 50% of my DNA as a human being. The way they interact and mess around, ah I love them so much.

Me: What are your goals for the show?

Josh: One is to use my unique spot in the community to spot-

light creators that others wouldn't necessarily know about. I have enough reach on social media that I can see the roots of the community. I can see the latest little developments, like my YouTube algorithm is so finely tuned that it'll suggest the most niche little parkour videos, and I'll be scrolling and randomly discover a community of 50 people in Israel that do parkour. I want to use this position in the community to help bring more of that into the light. A lot of people don't know where to find good parkour content online. You can Google parkour but it's just going to take you to Adam Dunlap's site! There's not a lot of good information available about the community as it exists right now. The parkour community is at such a unique spot of dopeness and it is chugging forward, and people don't know where to find it. Groups like Gefam, Kipa, Storrer, Beans, and so many people on the weekly content game too. There's also this weird subsection of parkour athletes who pride themselves in not consuming parkour content because it's too dry or they don't identify with the moves. But video creation is so far past that, there's so much to see. That's kind of the goal of The Movement, is to help people see what I see.

Me: I feel like there's such a bright light in Europe, and there are so many little tiny gyms in America where these kids are doing crazy shit, but they haven't turned 12 and hopped on Instagram yet, so we have no idea who the fuck they are.

Josh: That's funny you mention that! I did see footage from the West Coast Parkour Championships, and some of the young bustas doing their off axis shit, I'm like, "What?! Kids like off axis?"

Me: Oh it's so good, everyone and their dog is doing cork zero now.

Josh: Oh my god! Yeah it's boggling what's happening underneath the crust of parkour. The crust is only what we see right now, and what has been developed, there's so many seeds of the community that are growing right now. You've got the off axis movers, then you have these insane Japanese flow-beast kids, and the other side of the coin with fundamentalist parkour dudes. Seeing the ripples caused by off axis becoming accepted in the community and how that's opened up joy for parkour, I think we'll see some big changes in athletes on the come up. I think the days of, "I do parkour. I do freerunning. I can do castaways," those days are numbered. We're going to see kids with insane flat spins, kids making switch walks seem super dope. Where parkour is at now, we get to see how movement branches out into an entire generational forest of styles.

Me: I know you're something of an MC. When it comes to live events, which do you enjoy more, participating or announcing, and why?

Josh: I have rarely had a good time competing. I've always been my own worst enemy. I can count on one hand the amount of times I've tried to compete and not stress myself into a fever. One, because I felt that a competitive state required you to be pumped up and excited, and I would hype up like crazy just to end up so anxious. I also had a little too much faith in myself. What I mean is that I would ignore practicing parts of my lines, and assume that my training would take over, and of course it didn't, because I didn't practice every part of the line. With MCing, I get to be in that audience capacity, use my knowledge about the community, and just scream and yell about what's happening, and I enjoy

that a lot more. I'm very lucky to have found myself in the position of MC.

Me: You've become something of a "parkour personality;" MCing events, online commentating, And Conan O'Brien-ing on your show. What are your favorite aspects of being parkour's lead anchor?

Josh: Lead Anchor! Wow, that's a crazy idea. Number one is the ability to connect with the community. I know it sounds like a cop-out at this point, "the community, the community." But the community is what I love about parkour. That's what got me into parkour in the first place. It wasn't the skills, it wasn't fitness, it was the people. It started locally and expanded worldwide. Being a "parkour personality" and having communicative access to these people worldwide makes me so happy that I can stay connected to these people even if I'm not traveling and making videos. I guess it's also validating the work that I put into parkour. I dumped my life into parkour, and still do. I let go of everything— skateboarding, video games, and when I got my first sponsorship through WFPF, I realized that this was a path I wanted to take and I let go of post-secondary school. There was a shedding, and I funneled all of my attention into parkour. At one point I grew my hair out into an afro because I didn't want girls to talk to me, so I could focus on training.

Me: Hahaha self sabotage!

Josh: Yeah, that's the shit I was on! So it's validating to the self sacrifice and the devotion that I've given to this sport. There are people who dump their lives into this sport and not get anything back. Or they'll leave their place in the community without having found the sense of purpose that comes with it.

Me: You're someone who has successfully merged your passions for parkour, theatrical performance, and comedy. What words of wisdom do you have for those who would like to bring their outside interests into the scope of parkour?

Josh: Do it right now. Fucking find a way. If you love books, write a parkour book. If you've got weird niche interests, there's an aspect of them that you can turn into an avenue for parkour. I'm telling you, the more people can bring their diverse interests to parkour, the more interesting parkour will become. Right now parkour's development is at a stage where cool things have come up, but if there were more people combining their passions into parkour, what you get is way more interesting and fulfilling than what you might have if you left the community. I have found so much more joy doing my own parkour show, than I have doing any other show or podcast. Take inventory of what you enjoy, and it doesn't need to be an artistic capacity. Take what you love and give it to parkour, because parkour will gobble it up.

"Josh has been on a meteoric rise in a peculiar direction both within and without parkour. He dances the line of athlete and influence, a cult of personality all his own. It's natural that Josh should fall into the role of parkour's Master of Ceremonies, the Toastmaster Extraordinaire. His disarming charm and ability to find the funny is wholly genuine, and spending any amount of time in his presence truly affirms the fact. The Movement might be Josh's baby, but it's growing into a fully-fledged representation of the parkour community at its core, and none of us are ready for where it could go."

- Jake Chapman



Tifenn Vinton



"BAILIN"

KAPPA

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Written by
Jake Chapman

"Finn Cubitt is the kind of person who is limitless in his adaptability and capacity for self development, embracing knowledge and the natural world outside his window. Well known in the North American parkour community for his eccentric movement style and deep appreciation for all of nature's bounties, Finn's perspectives on parkour and healthy living are markedly unique within the parkour community. I first met Finn over Zoom in the bathroom of Origins Parkour in Vancouver. We spoke at length about his experience foraging food, his dugout parkour park, and his parkour clothing brand Recipes. I found the conversation so enjoyable, I thought it pertinent to speak with Finn again regarding his veganism and the relationship between parkour and eating well."

- Jake Chapman



“Recipes for Parkour”

Chappy: What is Recipes?

Finn: Recipes has really evolved over the Years. It sort of started in high school as a drawing of a baby bottle full of lean. (Laughs) But then I got really into herbalism and foraging, and very luckily, the symbology kind of worked just as well to the approach I was taking to my life and my body. I’m kind of grossed out by my old self sometimes. I was just making clothes and didn’t know why, I was just making junk. The world doesn’t need more shit, you know? (Laughs) I’m trying not to make things that I don’t actually need now. So Recipes is basically a platform for all of my hobbies; I don’t want it to be just a parkour brand. A lot of my events will be under the Recipes umbrella. Recipes is a clothing brand, but it’s primarily an artistic platform.

Chappy: That’s really cool. What else falls under the umbrella?

Finn: It’s gonna be a little bit of a nursery business as well, that I’m running out of one of my orchards. I’m starting a big orchard project this summer and within that community I’ll be distributing fruit trees. Basically, it’s a whole movement that reminds people of their power and their value, and it inspires them to invest in themselves. Parkour does that too. Like when you see any of the Beans move, they invest so much time in themselves with their training sessions, and you can see it pay off. It’s inspiring. It makes you want to invest that same energy. So what I want to do is make this natural lifestyle cool again, and provide an example for others.

Chappy: How did you get so interested in agriculture?

Finn: By doing a lot of psilocybin mushrooms, and finding myself very uncomfortable in an urban environment. I’ve been really lucky to be able to see what a healthy ecosystem looks like. Around where I live we have a lot of forest, most of it is second or third growth. But there are a few old growth stands still left. On the hottest days of summer, I’ll spend time by this glacial creek; pick berries, read books, and take refuge in the forest. Having a bit of a toolset, knowing what I can and can’t eat, where I can and can’t drink water from, these things make me feel so much more at home in a place where, if I didn’t have that knowledge, I would be uncomfortable. The more I learn, the more comfortable I feel in nature, and the farther I want to go to find the next thing I want to learn.

Chappy: I had a very similar experience living in Eugene, Oregon. It’s such a privilege to exist in that space.

Finn: True. And it should be a basic human right. I often think, if our city infrastructure honored natural spaces a bit more, then more people could have access to these bounties of nature. The more I learn, the more bummed out I get about the reality of urban living, and I want to be a driving force of change. That’s what Recipes is about: picking fruit, doing parkour, weaving baskets, anything and everything that could bring people together in a healthy way. I have this dream of building this community center where people can learn all of these things. With Recipes I want to create more opportunities for food sovereignty in my community, and I want to bring the youth into those spaces and make that connection. It’s like cultivating your own joy, between gardening and parkour. Parkour is all about how you spend your free time. I know some talented parkour athletes who have all these responsibilities. Being content and staying grateful and grounded is one of the best



things for your movement. The parkour community nowadays is really resonating with all the weird shit I post, and so it’s definitely encouraging.

Chappy: Do you practice urban reforestation? I have this picture in my head of you jumping and vaulting with a rooted cutting in your hand, before planting it in some dirt next to a bus stop and side flipping away.

Finn: (Laughs) Unfortunately, city workers actively patrol and remove stuff like that, so I don’t get to do much in Vancouver. I would like to someday have a gig with the city and help develop more natural spaces. But I do have this little neglected corner of a park where I’ve built my playground. That’s actually native land that has been leased to a school, and they’ve just ignored that corner and left it to nature. The way I see it, what I’m doing there is natural as well. If a human needs space to grow vegetables and makes a clearing in a thicket of invasive plants, and grows some stuff, it’s beneficial for them and the environment. I want to get more into seed sprinkling where I know things will survive. It’s still a new thing for me, and I’m learning more every day. That image is pretty accurate though, I think.

Chappy: So your park, it’s just a guerilla build, not your property or anything like that. You’re just digging shit up and no one’s paying attention, that’s punk rock as fuck. A lot of people resort to buying wood, stealing pallets, what made you decide to make a dugout pit style parkour park?

Finn: I don’t have a truck, money to spend on wood, and that’s kind of it. It just made sense to me. Just use the ground. I just figured I would dig a hole three feet deep, stack up all that moved material on the edge and it’ll make a six foot wall. It’s kind of this visual language that swept me up. I started visualizing shapes, carving them out, sprinkling seeds, it was just this concept that I never drew out. I work on it in spring and fall, while the hard clay soil is workable. I want to keep it pretty low

maintenance. I imagine little kids discovering my playground in a few years, and just knowing intrinsically that this space was meant for play. They'll be able to enjoy the park and eat the fruit that I planted.

Living Meatless

Chappy: What is your food philosophy?

Finn: Albert Einstein said, "Nothing will benefit human health and increase chances for survival of life on Earth as much as the evolution toward a vegetarian diet." I love how he says "the evolution towards a vegetarian diet." It implies that we can evolve toward different ends if it's needed. We are so adaptable, and can evolve in so many different directions, and so one way is not the only way. I can acknowledge that hunting is a huge part of human evolution and a huge part of why our bodies are the way they are, but at the same time, it's undeniable that there are Olympic triathletes who are fully vegan and swear by it. Everything has its drawbacks. Eating meat has drawbacks, eating plant based has drawbacks, living has drawbacks. No matter how you live you have to make compromises.

Something I tell people is, if you observe any healthy ecosystem, there are a lot of grazing creatures and very few predators. There being 8 billion humans on planet earth, we can't all be top of the food chain, because that's not how a healthy ecosystem can function. I think it's important for us to be connected to all aspects of life intimately, but especially our food. It's a gratifying thing to grow your own food and know the process. For me, gardening is half for my mental health, half is for a sense of obligation to myself as a human. Finding food that nurtures you is an obstacle these days, and in parkour we play on obstacles. So with this food obstacle, I'm just doing parkour. The revolution starts with the first tasty bite.

Chappy: I totally agree, especially with what you said about societal obstacles. I've always felt like parkour and veganism are cut from the same cloth. It's a form of civil disobedience. How do parkour and veganism tangentially relate for you?

Finn: Well, both confused my family at first. But over time, the evidence was clear that these things were improving my well-being, and became almost respected, honored, and celebrated. As a vegan I've still had food problems, recently with stress eating and things like that. To be honest, I don't like to use the word vegan too much, because a lot of people use that word with a different intention that I don't agree with. The intention of being afraid of death, like animals dying. That can be a sacred act if done properly, and has been considered sacred by many peoples. Death is part of life.

Chappy: Do you subscribe to the extraneous vegan lifestyle changes, such as not wearing leather or wool, looking for animal by-products in cosmetic or personal products, etc?

Finn: Oh yeah for sure. I can honestly say I never use any body products anyway. (Laughs) I sweat when I do parkour, and that's the body cleaning itself from the inside out. When I shower I just massage my scalp and comb the fuck out of my hair and it works wonderfully. Like to be honest with you, in the summer my poop smells phenomenal. (Laughs)

Chappy: (Laughs) So what was the catalyst that spurred your choice to become vegan?

Finn: My friend and his dad showed me this documentary on

vegan Olympic athletes, but it was more so just them who sold me on the lifestyle. My mom has always been very health conscious, and always made me aware of the importance of what we eat. She's got a real green thumb too. I just feel like it's in our blood. I can thank her for my development into someone who is self aware about the choices I have. I relate that to street vs. competition parkour. I don't personally fit in or vibe with competitive parkour. I don't think it's necessarily healthy to focus on one thing and one thing only. Our society loves professional athletes, so naturally parkour athletes gravitate toward that as a goal. We're talking about sustainability not only for our culture but for our practice, our bodies and minds as well, and I don't think constantly pushing competition is healthy. I want to see more ways the parkour community can sustain itself. I don't expect to be able to do high level parkour when I'm 80, but I want to continue to enjoy movement. Some people believe you have to eat beef to be your strongest, and maybe it's true and maybe it's not, but I don't feel entitled to being a top achieving athlete or a powerhouse and using those resources just for my ego. It would be just for my ego. Why do I need to be some fucking beast athlete? I don't. There was a time where I was just hucking big tricks, and while I liked receiving praise for it, the validation from others was not nearly as gratifying as the feeling I have in a more creative session. I don't have zero ego, I have some ego, you have to. But, I'm careful with the message I'm putting out there and the story I'm telling myself.

Chappy: What's your message to the parkour community?

Finn: Quit parkour, and then start again. But not until you've fully quit. What I mean is, ask yourself why you're doing parkour. We're so privileged just to have this extra energy to conceptualize and enjoy parkour as an art and a practice, because most of the world doesn't have time, has too many bills to pay, even now we have to work for it. But we have this toolset for expression. When I quit parkour, I eventually came back with a different perspective and approach, so I think stepping away is something that can be beneficial. The instinct to shame someone or pity them when they quit parkour is fairly strong in the community, but parkour is just like a bicycle. You can hang it up and it'll always be there for you, you can always come back. Move with gratitude and always look around, don't get too caught up in your story.









Shirai
Punch Backflip



Kacper Kośmider
Dash Pre



CAMILA STEFANIU
2023/2024



Dauchen verbot



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This is Alec and David broadcasting from the Rat City Manor for the last time, if anyone is out there... Please buy tickets to our event.

The year is 2065, David Belle is dead. Tim Shieff has transcended into the ethereal plane. Adam Dunlap and the worldwide corpocracy ParkourDotCom™ hold an iron fist on Parkour™. The FIG (Fascist International Gymnastique) is suing you for training on the street. The last of the Farang freedom fighters have been flushed from their hideout.

Callum's book still not finished. JOD V was a massive success. Kipa is doing fine.

You are tired. You are cold. You are hungry. You reach up a weary hand. Is anybody out there?

The Commons reaches back.

Join, or Die.

Goodbye Vltavska

Avanti Garda



"The legendary parkour destination Vltavská, located in Prague, is officially decimated as of the time of this magazine release. This unassuming metro station has shaped the backbone of the Prague parkour community, cultivated the training of hundreds of parkour athletes, and played host to countless parkour videos going back nearly twenty years. Vltavská is a veritable behemoth of parkour tourism, easily as recognizable as IMAX, or the white rooftops of Santorini. Just days before the demolition was set to take place, parkour team Avanti Garda threw one of the largest spot celebrations parkour has ever seen. The Goodbye Vltavská Jam brought hundreds of athletes from all over the world to enjoy this parkour monument one final time. Like a Jazz Funeral, this jam raucously memorialized some of the greatest walls to grace the bottom of our shoes. Prior to the jam, we sat with Avanti Garda members Mikeš, Venda, and Jáchym, to get their perspectives on the legacy of Vltavská, and the impact of its loss."

Article by
Jake Chapman



Photography
Joel Larsson
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Jake Chapman

Me: I hadn't realized Vltavská is a Metro station, that makes it practically the Czech answer to Imax. What significance does the location hold to your local parkour community, and what significance does it hold for you guys as individual practitioners?

Mikeš: Overall, I think mainly it's the size of the structure. It's fucking big. It's a unique piece of architecture, and the walls are very rough and easy to grip. Also, it's in the center of Prague, so it's the most effective meeting spot. For me, it's the place I go to when I don't know where else to go. It used to be that if you went to Vltavská, you would meet someone else training. People were drawn there to train whether they knew each other or not, and that made it a great place to meet other people. It was a powerful thing.

Venda: For the community, the size can't be beat. Hosting jams there is amazing because it can host so many people training at the same time. Also, Prague has been known for this spot, and people and athletes from all over the world have visited just to jump on these walls. Many of the people I randomly met training here are still my friends to this day. As an individual, Vltavská was special to me because it allowed me to measure my progress.

Mikeš: Facts.

Venda: There's this series of walls where you can progress yourself through plyos and strides, and there are a lot of challenges that become accessible as you improve. I don't always like Vltavská for pushing my mental game, because it can be very curb-level.

Mikeš: That's also true. Another thing that I don't always like about the spot is how it looks in clips. The walls are all really symmetrical, and kind of all over the place, it can make it difficult to track the size of a jump, or the scope of a challenge, in my opinion. Some people enjoy that ambiguity, and it works well for flows, but clips of jumps suffer a little bit.

Jachym: For me, because I started training later than Venda and Mikeš, Vltavská was like this special place where you could go and see the big jumps from videos of your favorite athletes. And that made it easy to measure your training, like Venda was saying. I was happy with the jumps I did at other spots, but when you can finally do the legendary running pre at Vltavská, it's just different. The same distance jump, somewhere else, wouldn't be as gratifying for me. Vltavská is one of the few spots in Prague that has these iconic challenges that allow you to feel the accomplishments of everyone else who hit them before you.

Me: Do any of you remember your first session at Vltavská?

Jachym: It was four years ago, and I was staying over at a friend's house. When his mom asked me where I wanted to be dropped off in the morning, I told her Vltavská. I didn't know anyone there, but I knew it from the videos. When I arrived it smelled horribly of piss. Everywhere. I wasn't sure what to



do, because I was so used to just fucking around, so I tried a webster-front flip and sprained my ankle first thing. And then I went home. (Laughs) Next time I didn't sprain my ankle, so a definite improvement.

Venda: It started for me when I was in elementary school, training with my friends but not really training, if that makes sense. We were just filming bullshit. We found Vltavská and met a few other guys, but it was pretty much a normal session. Vltavská was the first place I trained that was more than 200 feet from our schoolyard.

Mikeš: For the first four years of my training, I only had solo sessions. For some reason I was scared of the community. I knew that people trained, I knew about Vltavská, but I didn't think it was there for me to be able to join. I never thought I could be part of that. I liked exploring, but whenever I went to Vltavská and saw people training, I turned around and went home. One day I went to Vltavská and saw one other person training, and I said to myself, "I just walked all the way here, I am NOT going home now." So I said hi to him, and we had a great session.

Me: Can you all describe your most memorable experience training at this spot?

Mikeš: The first thing I think of is the running pre. Jachym mentioned it earlier, but if you say, “the running pre at Vltavská,” everyone knows what you’re talking about. It’s a milestone in your training for members of our community. I was really fucking happy when I hit it for the first time.

Jachym: To add on to what Mikeš is saying, for me it’s all of the challenges that you tick off one by one as you progress in your training. Thinking to yourself, “Wow, it would be amazing to hit this jump,” and then one day you just do it. It’s like a staircase that marks your training, and every time you go to Vltavská you get to climb a stair.

Venda: Memorable experience? There is one thing. There used to be this bridge that created the illusion that there wasn’t a massive drop, but there was. And this kid tried to kong over the railing and didn’t see that he was basically leaping blindly out into nothing. He fucked his ankles up so badly. He didn’t check anything, just sent a kong to a five meter drop. I looked in the kid’s direction, and he jumped and then just disappeared. We all had to help him and get an ambulance, it was insane. And he wasn’t the only one, that’s why they removed the bridge. My jumps aren’t that memorable to me a lot of the time, but this stands out.

Mikeš: That’s because all of the jumps are too easy for you! (Laughs)

Venda: You’re right, I’m just too good. (Laughs)

Me: Do you have any bucket list challenges to complete before the demolition?

Mikeš: I did, and I can say that I completed all but one. I’m happy to have completed most of them. I’m crying that the one will disappear, but I’ve achieved what I wanted, and I don’t have anymore dream challenges that need to happen.

Venda: Doing the iconic running pre to a sideflip precision into this planters box, which a lot of people have done, but I really want to accomplish it myself. Also the running pre going up, and then plyo. Those are the ones I still want to do. I’m not sure if I’ll

get them done before the demolition happens.

Jachym: Yeah, all of the things that I’ve dreamed of doing, I’ve more or less done. I’m more excited to see what people who haven’t trained Vltavská do at the spot. Because when we train there, we do the things that everyone always does, the iconic jumps. We don’t even think about it. But when someone with fresh eyes sees Vltavská, they do completely unique things, it’s really refreshing.

Me: When is the Jam?

Venda: The Jam is going to go from the 5th to the 7th of May, in Prague. It’s being held by the members of Avanti Garda and others in the Czech parkour community.

Me: In terms of the Jam, what do you want this experience to be?

Mikeš: This jam is, first and foremost, going to be all about the legacy of Vltavská. We have this opportunity to have so many people in one place; and bring people who share in the spirit of parkour. That is to say, people willing to travel great distances just to touch these specific walls and say goodbye.

The second thing we’re focusing on with our jam is crafting a culturally impactful experience. After spending time training Vltavská, we have a location in the center of Prague to meet up with the attending athletes, and we will be holding a premier film screening of our “Big Prague Project.” We’ve been saving clips for over two years, and I’m hyped. That’s all I’m going to say about that for now. We’ve taken inspiration from Discourse Jam, and we decided to include an art exhibition featuring parkour community artists who are providing paintings, photographs, sculptures, as well as an afterparty with live music and raffles, it’s really going to be a parkour festival.

Jachym: This event has been a long time coming. We’ve known Vltavská is going to be destroyed for years, and whether we could have a farewell jam on an international scale or not, we were always going to give this spot a proper sendoff. This jam is our tribute to our own monument of parkour.

Me: When is the demolition, and what is the extent?



Mikeš: At first the spot was supposed to be demolished on the tuesday right after our jam, but now the most recent information is that it has been postponed to the middle of this summer. The reason for the demolition is that this whole part of Prague is going to be rebuilt and they're gonna build a big ass opera house on this place. So it's not just our spot that's going down. Overall, this part of Prague is not the nicest place so it's somewhat understandable that they want to give it a new look.

Me: What did you guys do to fight the demolition plan?

Mikeš: Two years ago we found out about the opera house project. We knew that the spot was inevitably being destroyed. We couldn't chain ourselves to the spot or anything like that, so we made a petition to save the spot. The main goal was to reach out to the government, and it worked. We received 2,500 signatures from around the world, and the mayor of this part of Prague was convinced that this was a significant location to our community. The city administration has been really open to helping us.

Me: I've heard that they're building a movement park in that space in the meantime. What do you think of the proposed changes?

Mikeš: That's part of the problem with there being two projects. We have from the time the spot is destroyed to the time the opera house is built, like five to seven years, that we'll be without the spot. Right next to the Vltavská they've given us a new space and complete freedom. We're designing a new kind of spot to build there for those five years. After that period of time, it will be destroyed again, for the opera house. Thankfully, we've already been put in touch with the architects of the opera house, and they're very receptive to our ideas, and open to keeping parkour culture in this space. So we're going to design another parkour structure, without building a parkour park. Perhaps some kind of sculpture, something more interesting than rails and walls. We'll see how it turns out. The mayor has been incredibly helpful. The building companies obviously don't want to listen to the opinions of random citizens who jump on the walls, but the mayor is insisting and pulling out obscure laws to back us up.

Me: Would you urge other parkour practitioners to get involved in protecting legendary spots when they come under threat?

Jachym: Definitely. For us, there was a long time where we were in the dark, we had no idea when this was taking place. When we reached out to the city, we learned that the demolition was much sooner than we anticipated. But in this short period of time, the city has really done a lot to accommodate us, and they really didn't have to. We're just a bunch of hobos jumping around on piss-covered walls, you know? They've put a lot of effort into helping us, and this is a great example of what can be done if you put in the work and speak with the right people.









"The legendary Vltavská has joined other great parkour locations like Vauxhall; becoming a memory made immortal only by video of the incredible feats performed on its hallowed grounds. Despite the loss of this local mecca, Prague's parkour community remains stalwart with the support of their city at their backs. It remains to be seen how exactly their plans come to fruition. One can only hope that whatever walls go up in Vltavská's place, they see the same impact, both physically and culturally, as their predecessor."

- Jake Chapman

"I started drawing thanks to parkour.

Let me explain:

Since I was child I always wanted to be a scientist and other than chemical compounds, sketches of weird living beings, and imaginary machinery, I had never put myself in front of a blank sheet of paper, trying to create something cool with a pen. Then the years of highschool came, and I started doodling things while listening to lessons. My notebook pages were filled with pieces of cities mixed together: maybe a rail I've seen in London, a wall of a fortress in Montenegro, a sign from Hong Kong, or the rooftops of Santorini.

Thanks to Team Farang videos and by adopting their state of mind I started traveling. Not like a tourist, but like someone who wanders through cities enjoying his state as an outsider, looking for hidden corners, uncommon point of views, and of course, weird architectures to jump on. My very own way of looking at the environment changed. My attention was now all focused on urban layouts. I couldn't see buildings, infrastructures, walls and rails, but geometries to use to my advantage. Lines, squares, circles, tangible shapes to dance and experiment with.

Those "new eyes" that glanced over the architecture from the bus window, while imagining myself climbing and flowing on them, slowly started to mine out pieces of concrete out of the streets - decomposing and blending them into a cocktail of urban elements. At this point all of these rails and walls were floating and stirring around inside my brain. It felt like having a blender full of rocks in my head. I had to take them out. What I was doodling besides my mathematics notes, were nothing more than a flux of memories, hidden details from places, castles built from the junk of forgotten corners of cities, the surfaces I had been using to create art through movement.

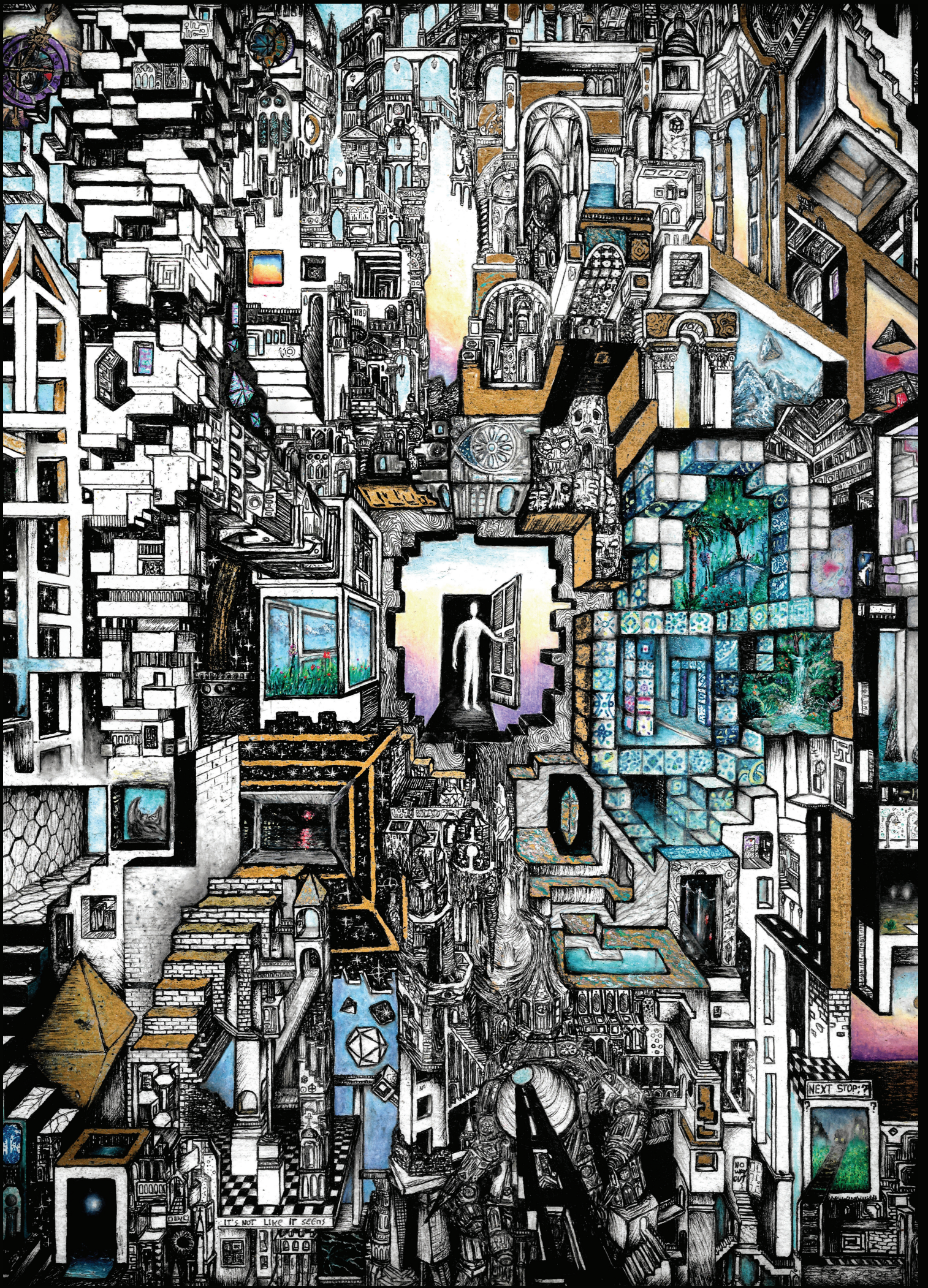
The soul of the metropolis now printed on paper. Then someone sneaked into my notes and claimed that the psychedelic scribbles were actually cool, and to make it cooler I gave them the fancy name of "graphic streams of consciousness." I affirmed that the theme was introspective research, the journey of a psychonaut, a walk in your own brain labyrinth, a lot of bla bla bla spiced up by some intellectual bullshit (who gives a fuck, nobody knows I was just drawing cool spots that I would have liked to jump on.)

What happened next? Somehow making scribbles became my work, and

meanwhile I'm still studying to become the scientist that I was dreaming about when I was a kid. The bla bla bla's weren't just cool words to impress the academia girls after all. Within time, those drawings became more and more soaked in psychology, philosophy, sense of loneliness and alienation: empty cities that float far from the ground, surreal constructions that reflect the state of mind of a person who has spent a lot of time wandering on empty streets chatting inside his own skull.

By analyzing the way consciousness works I ended up opening many doors: some brought me to heaven, others overlooked the deepest abyss, but still, there's a lot to explore, and I'll keep on wandering, because the journey inside yourself is never ending and exciting as hell!"





In memory of Ivan Korolev

Ivan Korolev was a tenacious and passionate young athlete with a penchant for the kind of massive challenges that make many a parkourist shiver. He loved bombing at high speed in shopping trolleys, and you could easily find him at the top of any tree. From Ivan's sense of humor, to his world class athletic feats, to his part in fostering the Sydney parkour community, Ivan is remembered by everyone he touched. Read Ivan's closest friends and training partners' reflections on their experiences together and then climb a tree in loving memory of Ivan Korolev.



Well, If You Be Optimistic

"I first met Ivan at a small parkour jam at his local skate park around 6 years ago in Sydney, Australia. We were both 12 and Ivan wasn't too into the parkour community at this time, he was more just a random kid who would climb to the top of anything and be a bit crazy. Little did I know he was going to become a parkour legend and that it was the beginning of an infinite amount of memories and an unbreakable friendship. Ivan and I grew up together. Not only did we build an unparalleled friendship over time, but Ivan became a massive role model and an inspiration to me in addition to being my friend. Our friendship was incredibly special and irreplaceable, there was never a dull, boring or sad moment with Ivan, he'd always find something to do or some way to make me laugh. Our friendship meant everything to me.

It is incredibly hard to just pick one memorable experience I've had with Ivan, since we did everything together. I could list thousands of memories from putting a mouse trap on his tongue, to him jumping of a cliff naked five times trying to poo mid air, to getting into multiple clubs with fake IDs whilst he's completely out of it, to jumping a 100+ feet cliff jump, to doing the most absurd back pres, splat backs, descents and disgusting challenges, the list could go on forever. He stuck backflip precisions to two different wharfs, overcoming great consequences. I remember watching him calmly and easily battle his mind to send many many attempts until he got the stick and he never got frustrated or upset once, he'd still be smiling even if he fell in the water. He's done a 9 story descent as well, with speed and such a calm demeanor, it's like he was meant for the challenge.

Ivan brought a new level of uniqueness and movement to the Sydney community. He really opened up a lot of minds over the years, showcasing such a special and fun way of training. Every time Ivan and our friends would go out, it would be to explore. Every day invited a new adventure. Along with that, something Ivan has taught me and would always say was, "well, if you be optimistic," meaning it's not always going to be a straight path, but no matter the path, no matter the ups and downs, if you remain consistent, positive and optimistic you'll make it there in the end.

Ivan had so many qualities that he taught and displayed to me over the years. Ivan was fearless, he knew his limits extremely well and would always push them with no fear in his eyes, just a smile. He was always optimistic, whether the forecast said it was gonna rain all day or all hope was lost with something, Ivan would always remind us to be optimistic and we almost always came out ahead. Lastly, Ivan was the most disciplined person I've ever known. From diets to screen time to study to gym to training; he'd always call us fat for getting fast food whilst he'd be eating the vegetables he brought from home.

The positive impact Ivan has made into countless people's lives across the whole world, to me, is his greatest success. I believe one of his purposes was to bring happiness into all of the people around him, he unknowingly succeeded with that. The worldwide parkour community should be inspired by Ivan for many reasons—be inspired by his discipline, mental strength, athletic ability, humbleness, curiosity and playfulness. His achievements will be recognized by our community and the world of parkour forever."

~ Declan Farris



The King

“Ivan brought to the community a sense of unpredictability and unusual movement, which propelled him to the world stage. I couldn’t begin to count the number of times he surprised me and my peers, from dirty descents to gross backflip pre’s, he was the king.” ~ *Fletcher Hansen*

The Biggest Grin

“He’d always light up a training session in his own unique way - whether that was with a miraculous save (his ukemi was world class), flexing his ridiculous ankle mobility, or his ability to always climb the highest tree within minutes of arriving at a session. His smile—after anything he did. He would have the biggest grin on his face, and sometimes a look of surprise that it had gone so well. He always found a way to surprise both himself and everyone around him. The mental and physical growth he achieved over his short time on this earth. He took techniques like descents and did them in his own way, and then pushed them to the limit.” ~ *James Wise*

Create and Overcome

“Ivan was like a little brother to me, someone I hold a dear affection for. I always felt very protective of him, I could only see his unique qualities as endearing and kind. Ivan always had a positive attitude and an incredible work ethic. He showed other athletes the potential of what is achievable physically and grew so much as a person through his friendships in the community. Ivan’s curious spirit and resilient mind kept all of us in wonderment. His ability to create, overcome and maintain progression was incomparable.” ~ *Dominic Di Tomasso*

Blazing a Trail

“Ivan was a brave and focused young man that, to be completely honest, was a bit of a trailblazer with his backflip precisions and descent technique. Just the way he did his backflips in particular just seemed so comfortable for him it was remarkable. His happy and welcoming attitude to training and resilience to fear was something we should all work to resemble. Rest in peace Ivan.” ~ *Carl Luiker*





Samuel Govindin



Written by
Kevin Franzén
Photography
Joel Larsson

“I’m Sam, I’m 31, and I’m from France.

I started parkour in 2005 and I started to dance, I think around 2009. And at some point, I also started to travel. That’s where I started to make videos. It was related to parkour in the first place, but quite fast I got into recording in itself. I was really enjoying it. The movement, editing, and all of these things.

I love to travel, to go to jams, and to meet the community, to connect with people in general. Parkour and dance are ways for me to express myself. And videos are also a way to express myself, with more specificity. Nowadays I’m also doing shows, and soon I’ll be going to work on dance shows. I really like the interaction with the audience. It’s even more ways to express myself, which I really, really enjoy.

BACKGROUND, CREATING, AND INTERTWINING SPORTS

I did product design studies after my A-levels, after I finished the main subjects of school. I was interested in art and started to do these studies that were mostly based around creating objects. I got really into the process of creation. To not only think about an object, but to have a topic and find something useful within that topic, then create something out of it.

For example: If the subject was water, you could create anything around water. It could be a water bottle, a fountain, a waterpump, anything really. I think I still use this method in some ways, but I couldn’t say exactly how. I think I use the creation process since it has helped me gain some kind of structure. Last year I hurt my wrist and because of that I was not doing a lot of moves with my hands anymore. I was able to move again during the Own the Spot jam in Eindhoven, but unfortunately injured myself once more during the jam. Due to my injury I started doing more and more hurdles. I ended up with some cool shots and cool lines using hurdles and thought to myself that it would be interesting to purely focus on hurdles, something I had not done so much of before.

“I think limitations always push you to create something different.”

Now my project is to do a video with as many hurdles, in as many different ways as possible. Just trying to find more diversity in the use of this movement. I think limitations always push you to create something different. They push you out of your comfort zone in a way. You have to find another way to do something, and there you have to go out of your comfort zone to find new possibilities. It definitely helped me to push myself.

I did something that I usually don’t do. I started to edit the video just with a few shots in the bag. Like, I maybe had three or four things filmed. I started to use music that I had created with a friend and saved for a specific project. Things kind of started to make sense, and after I started to use shots I already had filmed, I really liked the beginning of the video. Which got me really motivated to keep on working on it. I started looking for more hurdles because of the video. Usually I would gather all my shots before editing, so doing it this way was a bit different. Right now I’ve filmed and edited about a third of it. I don’t know exactly when it will come out. I can’t really say, but maybe by the end of the year or something like that would be cool.

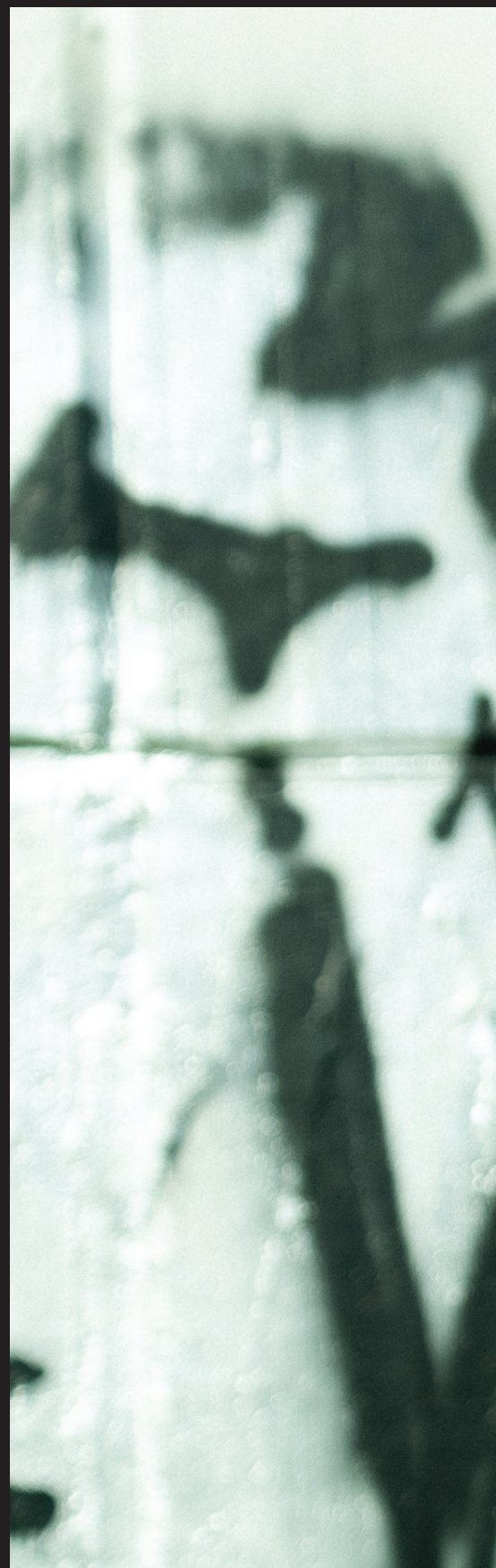
Because my background started with parkour first, and later on dance, which I stopped doing until a few years ago, I feel like the influence of dance is coming back more and more to me. When I started dancing again, I became a lot more focused on my emotions and what I want to share emotionally. I’m not sure how conscious I am about the connections between my parkour and my dancing. However, I feel that they are more and more present within my movement and my videos. Something that is similar with my dance and my parkour is this sort of floating feeling I get. I’m really focused on lightness in general, no matter the movement.

SAVING CLIPS

I think saving clips is pretty important. I still do it a lot, but sometimes I want to share some clips. I always find myself questioning if I should share what I filmed straight away, or save it. For example, I recently attended the “Good-bye Vltavska jam”, and did a descent on the last day. I really really enjoyed it, and I was really hyped to share it. But at the same time I felt that it would be much better to keep it and use it for a video project.

I think it makes more sense to make a video of shots that no one knows about, rather than making a video with shots that people already have seen. Otherwise it becomes more of a compilation. It’s not the same. You’re not discovering while watching anymore.

When a project that no one has seen before gets released, it has a really strong impact. Because of that impact, you might watch it again. Maybe it will become something that you come back to. People come back to YouTube videos a lot more than Instagram videos. I think it’s really important to realize the influence always sharing your clips on Instagram has in the long run. I think the constant sharing of small stuff, ideas, and interesting movement is great! It helps new ideas and movement to grow all over the community. However, at the same time, only doing Instagram won’t last as long. A unique piece on YouTube





will last for a much longer time, and have a much greater communal value. It becomes a different kind of inspiration.

If you have the possibility to share a few things from time to time, while also saving clips, I think that's really nice. For example, I recently saw a clip of Matt McCreary on Instagram, where he said that he kept a better version of his move for a project. Maybe just sharing a bail, or a lesser version of your saved clips can be a way of sharing what you're working on. Without spoiling the whole thing.

Lately I spoke about parkour like a spectrum. People used to separate parkour and freerunning quite a lot, and to me it's not

really a thing anymore. I've started to think of it as, on one side of the spectrum you have the more flipbased movement, and on the other side you have more efficiency driven movement. Parkour is just people using this spectrum, finding their own ways of moving. Sometimes a bit more on one side, and sometimes a bit more on the other side.

For me it was interesting to look at it in this way. I think it could be a good way for us to accept that one day we can be doing something in one way, and the next day we could do it in a completely different manner, but that wouldn't change the fact that it's still the same discipline. We are still the same person, even after changes."

The Editing Chair

Kelan Ryan



BEFORE THE EDIT

I have quite a strict, dated, folder system. All of my footage from every day I've been shooting is organized into days, so it doesn't get lost. I'll always have a folder with the rough project name, then inside that I'll have a footage folder, and inside that folder I will have all the footage from the whole project I'll be editing. It's always segmented into days and camera types. Then I have a music folder. And lastly a project folder for the actual Premiere Pro project itself. I think it's important because in the past years when I used to make videos, I used to just upload it into, well, I suppose kind of anywhere. I just uploaded the footage into my computer and worked off of it, wherever it was. The main problem is that you don't want your footage to go missing, and you want to make sure you know where all of it is.

Organization is good.

STARTING THE EDIT

I find finding the music for a project to be the hardest thing. It's probably the biggest, almost mental block, for me when editing, because I am so picky with the music I listen to myself, let alone the one I use for projects. There will be tracks I've listened to, months before I've even started the edit, and I'll be like, yes, I think this would work. But it's not until I've got all the footage and I drag it into the timeline that I can know if a song works or not. I'm always thinking whether a song will work in an edit, when listening to music. When I actually got everything ready to edit, I'll usually do second search for music. Another issue with choosing music, is that whatever song I use, I will never want to listen to it again. You just need to make sure it's worth it, because you're creating a project that you're really passionate about, whilst at the same time ruining your favorite song for yourself.

THE FULL PICTURE

As a whole, the true picture of the film doesn't really show itself until you've got everything in the timeline. I think that goes for all aspects of it, which can be kind of shit sometimes, and kind of good in other scenarios. I tend to have quite high hopes for a lot of things that I want to do. I'll imagine what it's going to look like, but once everything is filmed, you sort of have to work it out in the moment. When shooting, you're going to be handing the camera to loads of different people. Unless you can shoot every single shot yourself, everything will never come out exactly how you wanted it to. Even if you did, it's really unlikely that you'll be able to fulfill your exact aspirations for a video. Most of the time, it's almost best to just have a rough idea and then once it's in a timeline, see how the full picture emerges.

MAIN FOCUS

The main focus of my editing really depends on what I'm editing. I guess the main focus for me is to make sure that whatever has been filmed, gets shown in its entirety. I try to

focus on not cutting too much, kind of not cutting any parkour movement at all actually. I think it's very important you show the movement in its entirety, since you're showing something that someone's worked very hard on. You're trying to appreciate the movement. The movement comes first, and then the filmmaking comes afterwards. The purpose of editing, for me, is to make someone feel something. When I watch something I really enjoy, I feel something. I want to do that for other people if I'm editing.

THE CUTTING

I've messed around with a few different things when it comes to where to cut. When I started editing, I'd always cut on the beat. However, more recently I found that if I'm editing something and I always cut to the beat, the cuts become so harsh. They almost ruin the flow of the film. Whereas whenever I watch any other action sports videos, they almost cut to the movement itself. The song is synchronized with the movement, and the cuts are smoothly happening around the outside of it. It seems to be a much smoother watching experience. I haven't fully tried all of that out yet. That's probably something that I'll spend most of my time on, since I'm still trying to find the right way of doing it.

BEFORE EXPORT

If you're editing alone and you're rewatching and tweaking your video over and over, it's not until you have another person sit down and watch the video that you'll see things you don't like. Before the last export, try to get a friend to watch the project with you, and it will bring out the things you want to change before exporting. Things are never going to be perfect, so you just need to know enough is enough and export.

FINAL EXPORT

I cross my fingers, and hope that it works. No, before I export, I'll make sure all the clips are still there. Meaning, I look through the project for any weird empty frames, missing clips, or glitches. It sucks to export a project for hours and then realize there are glitches or missing clips in the project.

FAVORITE EDIT, SO FAR

Probably one of the more stripped back videos. The two last training videos that came out of Motus before it shut down, "A v that" and "Are friends electric?": I really don't like them, looking back at them now. But as of what direction we went with those videos, they're the ones I'm the most happy about. Just because they weren't overedited, and the feelings they hold are much closer to what I want a parkour video to feel like. On top of that I was quite happy with the filming in those videos. Filming parkour is something I've gotten more into recently, and I felt like those videos just had the right continuity. Looking back, these videos were quite easy edits, that I didn't put too much thought into. Perhaps I like these videos the most, because I didn't have my usual high expectations beforehand.

KIPA BERLIN PROJECT





Written by
Kevin Franzén
Photography
Joel Larsson

“After traveling back and forth to Berlin to visit my girlfriend for over a year, I had become quite familiar with the city’s architecture, spots, and community. I thought it was weird how few international athletes visited the city, despite it having such a rich assortment of parkour treasures. Behind every corner there was something new to explore. After a bit of back and forth in our group chat, KIPA had a new video to shoot. A big Berlin project!

While the video shoot was planned to be between May 17th and May 24th, I arrived in Berlin a week early. I had planned to bike around the city as much as I could, striving to find as many new or unused spots as possible. While our intention of shooting this video was to inspire more people to visit Berlin, we simultaneously wanted to encourage the community in Berlin to explore their city further beyond their usual spots. (Although, it would be rude not to mention the spot exploration they have already doing, and posting on @berlinerparkourspots.)

Before traveling to Germany, we decided that we wanted to continue to film on digital, just like in “Full of Life”. However, we also decided we wanted to draw inspiration from the legendary German parkour video, “Berlin als Beute 2”. This was a video that Joel had brought to our attention while filming in Lisbon. Each evening, we would sit our sweaty asses down on the floor and watch different kinds of Youtube videos on the TV, whilst each of us individually went to shower. During one of these video marathons, Joel showed us “Berlin als Beute 2, part 2/3”. It was like nothing we had ever seen before. An unintentionally hilarious introduction. Fast cutting, paired with the ruthless scenery of Berlin’s dirty streets. Uncomfortable close ups of random bystanders. Music, constantly changing but always keeping you entertained. In a way, it was like many other 2010 videos. But at the same time, there was something that stood out to us. Even though the video was cringeworthy at times, and hilarious at others, there was still something so intriguing about it. We couldn’t put our fingers on it, but we knew we wanted to try to implement it into our own film. After several viewings under many different occasions, we concluded that we should try to take inspiration in how “Berlin als Beute 2” shot and used B-roll. Not only did their B-roll do a great job of showing their surroundings, it was also entertaining and fun to look at. Short, fast cuts of all kinds of things. People walking by giving weird angry looks, buildings being torn apart, construction sites, random statues and billboards. While the footage appeared random, it did an amazing job of painting a picture of how Berlin was at that time, while keeping you engaged with the rest of the video.

We also decided that we should invite some guest athletes to join us. While we might’ve been able to film the video by ourselves, we knew it would be much more fun and rewarding, if we included more people into the project. We have an unwritten list of athletes that we would love to work with at some point, and this seemed like the perfect opportunity to tick some names off.



We invited Ryuya Shirai, “Pepa” Vyhlas, Zoe Kern, and Kacper “Kosmo” Kośmider. Four athletes who we’ve had our eyes on for some time. Shirai has long been someone we’ve wanted to work alongside with. From seeing his clips back in Japan, to meeting him for the first time at OMG2018, Shirai always gave us the impression of being the nicest guy around. On top of that, he always threw down the craziest movement with his own flavourful touch. We’ve not had a single session with Shirai where he didn’t make our jaws drop.

Pepa first appeared on our radar when his friends and he released “GRAPES” – a new school classic from the Czech Republic (in our opinion). His thrashy style immediately stood out to us. He was the youngest among his crew, yet he emulated the most confidence and steeze. We instantly knew we wanted to get him on board for a future project.

Zoe Kern
Dive Cartweel







We got to know Zoe from seeing her at different jams throughout the last year. However, it wasn't until the SPL2 European Qualifiers when we discovered how crazy good she was. She displayed a super impressive skill set in both jumps and flips. A few months later during the Gizmos Style Battles, we saw her once again displaying an oozing amount of style and confidence in her skills. Right there, we had our mind made up about involving Zoe in this project.

At the same event and like the rest of the world, we were fully introduced to the variety and skill of Kacper "Kosmo" Kośmider. Although we knew him and had met him before, Kosmo brought a different energy to Gizmo's style battles. He splurged out run after run, each more impressive than the one before. His improvisation skills were unbelievable, and the way he moved left the crowd speechless, well actually, screaming. It felt almost obligatory that we should ask him to join us in Berlin.

The last person we invited to join us was the one who seemed the most obvious. Our dear friend Mio Wins from Berlin. We got to know Mio back in 2019, when he hosted us and 7 others at his place in Berlin. Later on that year, Mio moved to Sweden for a brief period for exchange studies. During that time, we trained a lot together and grew quite close. It was almost instinctual to invite him onto this project not only because he was situated in Berlin, but because it was a great opportunity to spend some quality time with an old friend.

Once we got our whole crew together, it was time to start filming. Everyone except for Kosmo and Zoe arrived on the first day of shooting – May 17th. Almost instantly we realized how much footage we were going to get. In just the first hours, everyone had filmed their first clip, despite all dealing with the effects of a long trip behind them. Everyone was motivated and determined to create something memorable for themselves. It felt like magic!

The biggest problem we faced while filming was that there weren't enough cameras to go around, which isn't the worst problem to have. There was always someone or something to shoot. Many times, we found ourselves running back and forth between different parts of a spot trying to capture two lines at the same time. We had just invested into a new camera – the Panasonic HC-X2000 – which acted as our main camera. Our second camera was the Sony A7, which was most often paired with our fisheye lens. We continued to improve the new filming skills that we had picked up while filming in Lisbon, using fisheye angles to add texture to a shot or using a zoom-out to reveal a drop mid-jump. It felt as though we had a much better grasp of these concepts that we explored during our last trip. This time, it felt less like we were experimenting and more like we were applying. Our filming became less planned and more instinctual. Everyone's individual thought processes became cohesive and our visions were unified and executed.

Although, the best part of this project was not our unified vision of filming or the pre-work we put into it. It was how much everyone poured themselves into the experience. Each day, every member of the crew pushed themselves mentally and physically. From trying to get three clips every day to trying to diveroll a sign in a hectic subway-station, everyone had their own daily objectives for this film and everyone persevered to achieve them.

On the last night of our trip while everyone sat and ate dinner together, there was an underlying feeling of accomplishment. Everyone was satisfied. Everything had gone beyond our expectations. No one needed to say anything, but of course we did: A toast was held and the Berlin project was wrapped!

Coming to your eyes soon.



Lester Castro
Stepthrough Pre





matthma



**MUNICH
PROJECT**
IN THE WORKS



Photography
Raphael Rubien



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